

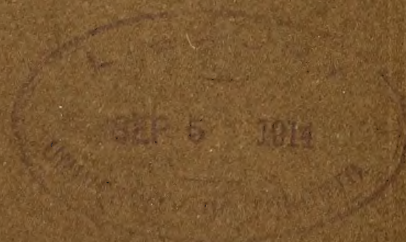


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# ÆSTHETICS



• PUBLISHED • QUARTERLY • BY • THE •  
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MUSKEGON • MICHIGAN



*Edited by*  
*Raymond Wyer*

JULY . . . . . 1914



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Volume II

October 1913 – July 1914



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## ART ATMOSPHERE

It is usual to speak glibly of an "art atmosphere", as though it were a sort of Persian pottery colored vapor which persistently hovers around the heads of the discriminating part of a well-ordered community.

This vaporous condition does not exist today, literally or figuratively. Whether it ever has existed is another question. Perhaps the period of early Greek art and the Italian Renaissance came nearer to this condition than any other periods; but even in these glorious epochs art influenced only a part of the lives and environment of people in certain sections of society. It entered, perhaps, more generally and thoroughly, into the daily existence of the Greeks than of the Italians.

The appreciation of painting or sculpture always has been, and still is, confined to a few people and to a few museums, and art, in a broader sense as applied to living, crops up with less frequency than do raisins in a small boy's slice of cake.

It is part of the function of art to annihilate characterless crudity and mediocrity and to produce a condition whereby every individual can live his life with the maximum of satisfaction to himself and at the same time help to produce the maximum of satisfaction to society.

I have said that art is to be found in a few museums, a few homes, and in the conduct of a small element of the population of every city. Those outside the pale of this gentle influence are perhaps not blamable. Their limitations may be due to the fact that those august bodies, making the laws and administering them, are disinclined or unable to recognize that the things which most vitally affect the mental and physical comfort of the individual tend also to a finer

discrimination, an appreciation of things other than material.

One splendid illustration of this was mentioned by Mr. DeForest, President of the Metropolitan Museum, at the recent convention of the American Federation of Arts, in Chicago. A decision of the court had placed the Metropolitan Museum under the same category as the moving picture halls, subject to the same taxation. Mr. DeForest appealed from this and was finally successful in getting a reversal of judgment placing the museum where it rightfully belonged, under the laws governing educational institutions.

The creation of a fine sense of justice is another element in this great vital force called art, but the laws purporting to be an outcome of this sense often bear as little relation to true justice as do certain types of aesthetic production to true art. They claim but have no right to the name.

Now, Justice will lock up a hungry man for stealing a loaf of bread, even though the iniquity of this man affects hardly more than two people, the one who stole the bread, whom we will suppose to be now no longer hungry, and the baker to whom the loaf belonged. Yet some manufacturers, without the slightest fear of arrest, can run their factories in such a way as to emit filthy gases which spread throughout an entire city, and if not actually poisoning the whole population, make unhealthful and disagreeable the pure air which should be our common heritage.

Then, again, it is a peculiarity of Justice, which should mean the protection of all, to make it a criminal act to take a quarter out of a man's pocket, while it permits people and institutions to rob the public of their right to quietude and proper surroundings. A church is free to place bells devoid of all harmony, to perpetrate the most hideous of noises any time it pleases, racking the nerves of every one within hearing. The same liberty is extended to people to erect buildings, the ugliness of which not only debases the



city, but degrades the senses of every passerby.

We can be arrested for physically assaulting a man, or even his dog, but we are allowed to assault his nerves or his sensitiveness to things of worth. This process gradually strangles, in the human imagination, all fine sense of beauty and significance. It deprives the people of that faculty which, when given freedom and encouragement, develops an understanding of the fact that the vital things in life are not material and enables the individual always to select the best. It deprives the people of this faculty as surely as the disuse of any member of the body will lead to its final atrophy.

Each sound or sight, each necessary accompaniment of every-day living, each necessary building or structure, should be pregnant with meaning in that it is a manifestation of the spirit of the people, and I believe that the spirit demanding the best is deep down in the heart of every one. Because people do not know the best is not evidence that they do not want it. Rather, they may want the best but, unfortunately, cannot recognize it; therefore, the spirit of what they aim to be, rather than of what they are, should be expressed in the applied arts.

To allow the opportunities to be neglected in not applying art to all things of utility may be a greater handicap, a greater tragedy to a community or to a nation, than failure to utilize the great material natural forces for the comfort and well being of the human race.

The real art atmosphere will come when not only these material things, such as the institution of property, will be held sacred by the law, but when to rob one of the fresh air or of his freedom to walk along a road without danger of breaking his neck through an unfinished sidewalk will be considered just as much a crime as to rob him of his money. When we have a new art atmosphere, the law will deal with these things; or, perhaps I should say, we will not have such an atmosphere until the law takes cognizance of other than material matters. When this does happen we shall find that it will be illegal to show, in a public place, a clock which consistently lies; and, in order that the punishment may more nearly fit the crime, one charged with denying beauty by erecting an ugly structure will be more heavily punished than the one who takes a loaf of bread without asking permission.

## ART AND DISCRIMINATION

Max Muller has said that "language is the true barrier which separates man from beast." This is but partly correct and no more correct than saying that the true barrier between an American and a Chinaman is his pigtail. It is art which separates man from beast, and language helps in this only so far as art is applied to the science of language.

The superiority of man over beast primarily is that man is given a faculty to develop and apply. This power which is given to all, but which has been developed by the few, has done much to provide those comforts and congenial surroundings which modern man now demands and enjoys. Even those who take no active interest in the arts are dependent upon the world's past and present activities in this direction to provide those things which they value the most. Take applied design, for instance,—design of clothes, furniture, automobiles, and houses; for even the greatest Philistine is proud of the lines of his automobile or the cut of his clothes. Yet often he does not realize that it has taken many thousands of years of aesthetic development to evolve the brain capable of making those designs, and that his condition, if it were not for the development through the ages of the aesthetic faculty, would be pitiable and not far removed from that of the savage or the beast. Both live solely for the attainment of those things which satisfy their physical wants; both know what they need, and, according and in proportion to their respective cunning, they are able to supply themselves.

It is the attitude of a great many that art is of concern only to those people who may have time and inclination to take it up as a hobby. One can as well say the same of music, religion, cleanliness, or buckwheat cakes and be no less intelligent.

I remember three years ago when crossing the Atlantic, a fellow passenger, a Bostonian, too, who had been to London, said that he would not paint at all if he could not paint better pictures than the ones he had recently seen by Turner in the Tate Gallery. This remark of his brought up a general discussion, and in answer to my suggestion that he should endeavor to obtain some knowledge on the subject of art before making so sweeping a statement, he retorted: "Well, there is no reason why I



should know anything about art. Your business is art; mine is oil."

It was this reference to oil which suggested to me that his oil had the same relation to machinery that art has to life; in other words, that art is the lubricant of life.

We invariably find that these people who have given little thought to art matters are interested chiefly in the ordinary physical attributes of a painting or piece of sculpture. This is not a purely elemental condition, but one brought about by superstition and a spurious mental attitude, present to some extent in all ages. The elemental in its intellectual purity will aim at the physical, but it is ideal physical perfection, as demonstrated in early Greek sculpture, an art which was the result and reflection of the purest, uninvolved intellect the world has known, yet, comparatively speaking, an art lacking aesthetic comprehensiveness. In subsequent ages the ignorant standard is based on the Greek ideal of physical beauty, but it is an ideal contaminated by a maudlin sentimentality.

Later, in Rome, we find the development of a material art inspired by a material age for a material purpose. The art and literature of the Romans were inspired by the glories of the Empire and the deeds of men. Yet Roman art, which lacked the loftier motive of the Greeks in striving to attain an ideal, has had more bearing on the great art of subsequent periods than have the statues of Athens. Undoubtedly, the unruffled calm which Greek art expressed was more a reflection of that period and country than any other; yet the records of that time tell us that it still reflects only some of their emotions. For this reason, apart from the teaching that art must have the quality of universal truth and that the artist must create and not literally transcribe, it left less upon which to build subsequent living art than Roman art did, because an irresponsible force had become as great a factor in life as rationalism was in the time of Phidias. This is why any reversion to the spirit of this period has always produced a deciduous art.

Byzantine art was always a material art, but, unlike early Roman art, it had a spiritual motive. It developed with Christianity; it glorified the new religion but did not become a part of it. Neither had Christianity become part of nor entered very deeply into the lives of the people. Their religion was still something rather to be

feared, something to be bribed. Byzantine art was the bribe and a reflection of the existing conditions. It was a luxurious art, rich in gilding and color, but lacking in spiritual quality. The luxurious quality of this art was, doubtless, due to the orientalism which had crept in and become a racial trait. When the Oriental wishes to arouse fear or respect he becomes a materialist. He endeavors to do it by literally parading his riches and dazzling with their splendor those he would impress; or, if he wishes to inspire love, he does so by bestowing valuable presents with much ceremony. The British viceroys in India who have realized this trait and have governed accordingly have always been the most successful.

In Gothic art we arrive at a human expression which is both inspired and spiritual. It is a spiritual art for a spiritual end; it is as much a part of Christianity as that religion had become a part of the lives of the people. It glorified a religion in which the people had faith, and Gothic art was a reflection of this condition. Some authorities have denied this spiritual significance, maintaining that Gothic art was purely a result of a series of deductions. This may be and probably was so, but it was undoubtedly a calculation which obeyed the spirit of the age in producing an art worthy of its high aspirations.

In referring to these periods of art, I have endeavored to show, not only that a spiritual art for a spiritual end is the highest human expression, but that no two epochs are alike in spirit; and, therefore, as art, to be true and enduring, must evolve and be part of the existing conditions,—social, religious, political, and industrial,—the art of no two periods can be alike.

The real world in which we live is the one of our own creation, a world of ideas formed by our imaginative faculties and based upon the concrete world; or it may be described as a world recast by our imagination. I would show that all worthless art, all human and social chaos, is the direct outcome of an almost universal inability to grasp this fact. In other words, it is the confusion which has always existed in the minds of people between the real and unreal elements in life; or perhaps it would be better to say that the inability to decide what are the real causes has produced these conditions in our social life and environment.

In using the words "real" and "unreal" it is better perhaps that I should explain the



exact meaning I place upon these words. In the word "real" I avoid the objective which I call the "unreal", and I refer solely to that subjective aspect of things which affects our lives the most. The literal and material, in comparison with the abstract, are of small importance in producing the conditions under which we live, our emotions and all the great gifts which life can bestow.

The connection between art and life is distinct. The same fundamental principle controls both. In painting or sculpture the true artist does not endeavor to give a literal transcription of natural objects, but he builds upon those objects the ideas of his imagination. These natural forms may have inspired the idea he wishes to express, or, again, he may have selected these objects upon which to base a preconceived idea. The important works of all the old and modern masters show that they rose above the material world, and it is only the work containing this spiritual quality which has endured. This conclusively indicates that it is the mental conception and interpretation which really signifies. For evidence of this one cannot do better than to study the different periods of a great master's work and observe the gradual elimination of the objective tendency in his art as he approaches his best expression.

So in Life, its finest expression is not based on the material world but on the world we create, and before it can come to its finest fruition we must use our experience and knowledge of the physical world only as a means to a bigger end, in much the same way that a naturalist may study the organs of the minutest animal life in order to solve the big principle of existence. The imagination,—the subjective quality,—lies back of every great achievement in life as in art.

I have already said that art must reflect the existing material conditions. In a semi-conscious way many people will agree to this. Yet they rarely apply this knowledge when looking at a work of art. For instance, you show to some one who has given but little attention to art a painting of a landscape with cows in it, executed in all the spirit of today. He immediately, consciously or unconsciously, begins to compare it with a painting of cows, possibly a Troyon, which he had previously seen. That picture was painted in the spirit of the day in which Troyon lived, but the modern painting is condemned because it does not

agree in positiveness, form, or detail, with the earlier picture.

For the same reason that people so often look for ideal beauty in painting and sculpture, do they expect to find ideal beauty in poetry, music, the drama, and the novel. This is why it has been difficult, until recently, and now only in a limited way, to reconcile the public to plays, novels, and poems in which virtue is not always triumphant and crime does not meet with retribution.

The spirit of an age controls all true art and that spirit changes the human mental attitude. Invention and science today are responsible for a view point different in every respect from that of any other period. This is an important matter which must be understood before intelligent criticism of contemporary art is possible. Compare the means of transit today with that of one hundred years ago when it would take a voyage of many weeks to reach America from Europe, and days to go from Chicago to New York.

Consider the point of view of the man living under those conditions and the man living today; for, generally speaking, man thinks at the same rate, proportionally, at which he travels. Three volume novels belong to a period now past. People waded through and enjoyed them. It was necessary. They could not have grasped the meaning without all the labored detail and description. The same people appreciated the cow as Troyon painted it, although it is quite possible that even the degree of subjectiveness in Troyon's work of this character was not generally accepted at once. Yet, when looking at contemporary art, we—at least those who have judgment—prefer Willem Maris, the Dutch painter, or Arnesby Brown, the English painter.

All the arts, when expressed in the spirit of to-day, are more subjective and suggestive than the art of the past, and when it is the work of a master, we, who are quickened with the spirit of today, are able to receive his impression because the rapid means of transit, the facilities for doing everything quickly, and the strenuous and complicated life incidental to these conditions have so intensified and stimulated our imagination that we are able to grasp, in less time and with less effort, as much as the man one hundred years ago. Remember, we do not grasp more, but as much; for there was precisely the same degree of relationship



between the means of expression and the imagination of that time and the means and expression of today; for the art of that day was a part of that condition and evolved from it in the same way that significant art to-day is evolved from and is the expression of its environment.

In addition to the difficulties caused by the inability to look at art in its relation to life, nothing has created more confusion than the interpretation given to the word "beautiful." The term "beautiful" used in the popular sense, which is a final condition, an eternal mode for all human expression, has done much to promote confusion in judging art and to hinder the development of true appreciation. The idea that beauty and art are synonymous originated with Plato, who said that the object of art was the expression of ideal beauty, which doctrine excluded all other emotions. If this were true, then much Greek art and much Greek poetry, as well as some of the greatest art of subsequent ages, would have to be eliminated. If art were mere imitation of the material side of nature, there might be more foundation for this theory; but it is not. To mention a well-known illustration, —the portrait of an ugly man remains as ugly as the actual man if an exact copy has been made, and an Adonis, in the same way, would give the impression of physical excellence if reproduced accurately on canvas or in clay. Yet why is it that many a portrait of an ugly man is considered a greater work of art than many portraits of Adonis or statues of Venus? The reason is that an important work of art does not depend upon its literal resemblance to the thing, but upon the manner of expressing the idea and purpose.

Unless another than the popular definition of the word beautiful can be inculcated in the public mind, it ought not to be used in relation to art. How frequently the question is asked, "What beauty am I to see in that picture?" What masterpieces are condemned with impunity because they lack some embroidery which any mediocre painter could put in with two or three strokes of the brush. The beauty which is necessary to make art in a painting is that which is expressed by the artist, and it may be joy, sorrow, hope, or hatred; for art deals with every human emotion, and in doing so does not consider its relation to ideal perfection.

The word "beauty" through custom has become so closely connected with the idea of

physical attributes that painters of mediocre ability often take advantage of this by choosing subjects which they know the public call beautiful or pretty, and by reproducing fifty per cent of the attractiveness of, we will say, a pretty girl, they gain for their painting many admirers. Yet, they have done nothing towards creating that for which their work is admired except a mechanical reproduction of some of the external attractiveness of the model. It must be remembered that the only beauty to consider in a work of art is that placed there by the artist.

This error in confounding beauty and morality with art also extends to literature. There is a common idea that good literature should embody beautiful thoughts and until recently, and even now to some extent, there has been a big supply of fiction with sickly conventional types and futile moralizing, catering, for commercial reasons, to an unhealthy appetite, developed by certain stock sentiments which we all in some degree revere. We have, unconsciously, a sympathy towards those sentiments which are in common with our own and which have been handed on to us as worthy by our puritanical ancestors.

Neither physical nor moral beauty can be made the foundation of aesthetics. Assyrian art is great, not because of its beauty, but rather for its significance. If beauty, in the commonplace sense, had been an attribute of the art created at this time, it would have been worthless; for it could not have been inspired in that period but from conditions entirely foreign to Assyria. Art can dispense with both the physical and moral attributes and yet be art. Of course, a painter can make use of his powers to inculcate noble ideas, and he is no less an artist for so doing, but it is not for this reason that he deserves the name of artist. The idea that stereotyped ideas of beauty and virtue are the important factors in art and literature has the effect of producing that which is unreal and, therefore, insignificant.

Fortunately, in literature, as well as in art, there are a number of men to-day, who refuse to produce simply for the entertainment of tired minds. These writers are original thinkers and are producing books to be read by those who think. They wish to show life as it is; they are weary of the affectation caused through the common tendency of looking back instead of forward, and are writing their impression of human life to-day and of every subject vital to



human beings. They are dealing with varieties of human temperament. They no longer describe people by making an elaborate drawing in order to arrive at an ideal perfection of form and quality to charm the eye and to flatter those who have preconceived and conventional ideas of beauty; instead, they describe the actions, ideas, and motives of people as they appear to them. These writers are inspired by existing conditions and are part of these conditions; their work is of the utmost importance because it is an integral part of the great intellectual revolution in which they are living. We see in Ibsen, as in a number of contemporary writers, a protest against this traditional idea of beauty. We find in their work modern, everyday language, unpolished, unheroic, and yet more dramatic in feeling than the flowery language produced by many more popular writers of to-day and earlier times.

Among pictures there is a certain type which is very popular with the unenlightened collector. These canvases are sensational and vulgar in color and conception, although often possessing technical cleverness. They are essentially the product of commercial prosperity. They flatter the vanity of patrons. It is not because the color is brilliant that I say this; for we find brilliant color in a Turner, a Monticelli, or in the works of many of the modern Frenchmen; but the desire to cater to the uncultivated taste is apparent to the discerning. This type of painting, therefore, is rarely found on the walls of discriminating collectors.

I do not mean to suggest that all this work is the result of a desire to deceive. Very often it is due to the limited or superficial calibre of the artist or author. There is often a kind of eloquence which deceives people. We know the great importance which was attached to all that Ruskin wrote because of the charm of his language and ideas, yet to-day much of his art criticism is discredited. If people would acquire the power of discrimination there would not be so much confusion between the means of expression and the expression. Eloquence in writing, eloquence in speaking are arts in themselves. It is not in painting alone, that we are deceived by this eloquence; for the same spurious quality is to be found in the work of many of the more popular speakers and writers.

Certainly enjoy these arts but be careful in so doing that false doctrines are not inculcated, an effect often caused by this mislead-

ing eloquence, not only in art but in every department of life. This is a condition not only of to-day, but of all times, even that of the Greek philosophers.

It will never be possible to make all people take an active interest in art, and there will always be a large number who will be temperamentally unable to understand the meaning of art. Fortunately, its benefits are not confined to those who take an active interest. The purpose of art is not confined to studying pictures any more than the influence of the church is confined to the congregation.

How, then, is discrimination to be brought about to enable us to choose the right? How are we to inculcate the ability to choose the best in every department of life? We try to do this by teaching art, but the success is only partial. It is due to the fact that we particularize too much. We speak too much of pictures, and not enough of fundamental principles. There is only one way. All instruction must conduce to the development of sensitiveness. To effect this, one should not only point out qualities in individual works of art, but should explain what has influenced the artist, consciously or unconsciously, and show the relation it has to the conditions of to-day.

It should be emphasized that the relation of art to its environment is due to the sensitiveness of the artist; and that a like sensitiveness is also necessary on the part of the person who is to enter into complete understanding. Metaphorically speaking, he must become part of the work and of the general conditions which evolved that art and of which the artist is also a part. When this sensitiveness becomes the property of every one and the essentials of great art are understood, the standard of living will be raised. Pictures, sculptures, monuments, works of art which have all the attributes of greatness except greatness will be unprofitable to the makers because everybody will feel instinctively the spurious motive which prompted the work.

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### AN ILLUSTRATED CATALOGUE

A catalogue which will include illustrations of the most important paintings of the permanent collection, with comments on the works, will be on sale shortly at the Hackley Gallery; price, twenty-five cents.



## HENRY O. TANNER

Mr. Tanner's painting, "Christ in the House of Lazarus", which was included in his exhibition at the Hackley Gallery more than a year ago, is one of the most important paintings of this year's Paris Salon. In an article in the Boston Transcript dated Paris, June 12, written by Alvan F. Sanborn, are included a number of criticisms on Tanner's work:

"The most distinctive event in the American section of the Champs-Elysees Salon this spring is the reappearance as an exhibitor, after several years of absence, of our only religious painter of international renown, Henry O. Tanner.

"He received his art instruction at the Philadelphia Academy of Fine Arts and at the Academie Julien in Paris. At first he aspired to be a marine painter, but, failing to satisfy his own severe judgment in this field, he took up animal work. Hence the 'Daniel in the Lion's Den' (now in the Temple collection, Philadelphia), wherein the beasts somewhat overshadowed the figure of the prophet, but which nevertheless revealed to the artist himself, as to the world at large, his real vocation.

"The 'Daniel' was followed—I am disregarding chronological order—by 'The Annunciation', (representing the messenger of the Lord as a blaze of light, instead of an angel—a curious and probably unintentional analogy with the pagan myth of Danae), now in the Wiltach collection of Philadelphia; by 'The Five Wise and the Five Foolish Virgins', which went, if I remember right, to the Carnegie Institute, and by the 'Resurrection of Lazarus' and 'Christ and the Disciples at Emmaus', which were bought by the French Government for the Luxembourg Museum, etc. Tanner's salon pictures and his exhibit at the Paris Universal Exposition of 1900 brought him divers awards and medals, and he was made a member of the Societé Internationale de Peintres et de Sculpteurs.

"I find in Tanner", observed a French critic, 'something of the genius of Rembrandt. This is seen in the manner of his composition and in his style of execution. The composition of his pictures is veiled, being indicated less by distinct and precise drawing than by the play of lights and shadows. His painting is harmonious, with a preference for sombre tints, the general effect of his color schemes giving a greater luminousness to the light tones of the principal figures. In spite of this similarity to

the Dutch master, there is a strong personality in the American painter, whose works reveal profound thoughtfulness, penetrating psychology and a nature truly poetic.'

"Tanner's work", said another French critic, 'is curious technically. We are confronted by a solid knowledge that is sure of itself. The weighty strokes, which, when seen from near by, resemble a veneer of mahogany, evidently come from a flowing and unctuous brush. Through the thick paint plays a soft light which models the outlines in chiaroscuro.'

"And the painter Aman-Jean said of the 'Resurrection of Lazarus': 'The picture is in a low key, sombre and rich, somewhat dim and yet luminous, with great wealth of expression and variety in the faces fixed upon the dead man who is returning to the light.'"

## M. JEAN GUIFFREY

That M. Guiffrey, who recently retired from the position of Curator of Paintings at the Boston Museum of Fine Arts, did good work during the last three years is demonstrated by the following minutes passed by the Trustees of the Museum in recognition of his services:

"The Trustees of the Museum of Fine Arts in Boston desire to express to the Ministres de l'Instruction publique et des Beaux Arts and to the Administration des Musees Nationaux their grateful appreciation of the courtesy of the French Government in granting to M. Jean Guiffrey leave of absence to serve this Museum as Curator of Paintings for the three years ending April 1, 1914.

"M. Guiffrey brought to this position wide knowledge and keen appreciation of art as well as the practical wisdom essential to make that knowledge and appreciation effective. During his tenure of office paintings of importance were acquired, plans were devised for the better exhibition of the entire collection in galleries now in process of construction, and careful studies were made not only of the paintings owned by the Museum, but also of those owned privately in Boston. The Trustees regret the termination of a relationship at once so valuable to the Museum and so pleasant to themselves.

"In closing, the Trustees beg to express the abiding gratitude that they feel for the splendid service that the Louvre, in itself and in its inspiration, renders to art in America."





## A E S T H E T I C S

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Director of the Hackley Art Gallery

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Vol. II, No. 4 MUSKEGON, MICHIGAN July, 1914

### EDITORIAL

To arrive as near as we can to a full comprehension of our age is one of the important functions of art—not of our age limited to our own individual outlook, or city, or even to our own country, but a comprehension pregnant with that universal spirit derived from the realization that true patriotism, which, like charity, should begin at home, is still not perfect or noble unless it is the product of an active desire for universal progress. He who is not part of universal progress and whose imagination wanders only so far as the shadow of his own person, is a poor citizen. He is retrogressive; he grudges those blessings to others

which he himself never had; he is confined to himself. He fails to see the possibilities of his own time. To be a good citizen in one's own country must mean being a good citizen of the world.

This tendency to be subservient to one's own limited range of experience retards not only the development of all progress, but of all reforms, and is, too often, based on a local and limited experience—an antagonism to the unfamiliar.

This is the reason most people approach a play, or a book, or a person with a preconceived idea of what he or it is going to look like. This preconceived idea is not one which has been created, but which is unconsciously derived from former experiences. Therefore, if that thing or person possesses none of those incidents which we have encountered in our range of experience it is unfamiliar and we do not like it. It is something worthy of our suspicion.

Judging things within the limits of one's experience and observation is what prompts people to look for the lyrical quality of a Corot in, shall we say, a painting of a French seaside holiday place. Of course, there can be as much feeling in a painting of this sort as in a Corot, but it is not recognized by the person whose opinions are based solely on a study of Corot and are, therefore, limited to the lyrical spirit which his subjects and temperament afforded; it is a feeling peculiar to its subject and to the point of view of the artist. This type of preconceived idea is usually the result of looking only in the past and judging things from what has been instead of what is, and what is going to be.

In the death of Mr. W. M. R. French, the late Director of the Chicago Art Institute, we have lost a man who had much to do with the development of art in the middle west. His work in the cause of art and his many other interests were all of a character which showed a wide sympathy, a high sense of duty, and a man who worked for his cause and not for himself.

Among the men I esteem the most, Mr. French takes one of the highest places; he was a true friend, always kind, always just, broad and tolerant, courteous and possessing a keen sense of humour. This regard is shared by all who really knew and understood Mr. French, and one did not have to know him long before recognizing his unusual qualities.



## CORRIGENDA

*This column will be a permanent feature in Aesthetics and will deal with those fallacies in regard to art matters which are unconsciously acquired or caused through misdirection on the part of those who are either incompetent to instruct or have commercial reasons for disseminating false doctrines.—Editor.*

If it is easier for a child to learn that two and one make four, this knowledge when acquired has no bearing on the fact that it requires two and two to make four. To give children and grown up people what most appeals to them in the way of books or pictures, regardless of quality, with the idea that they will eventually develop a taste for something better, is a superstition held by many laymen and educators. This is parallel with training a child to ride a horse by teaching it to fall off, or to acquire a taste for unpleasant medicine by giving him a diet of jam.

The usual argument in favor of this system is that the best is above them and that they cannot understand it. But to give a diet of mediocre but palatable "art" still does not make them understand the good, and worse than this, it not only leaves no chance for acquiring even a few gleams of truth, but inculcates all false ideas which are most difficult and often impossible to eradicate. By always emphasizing the best and demonstrating with the best, a certain amount will be inculcated and there is no question of its quality. After all, this applies to all instruction,—only a certain amount is imparted.

Although training in the mechanical side of art is necessary, this alone never produced a great work of art, but it is less an insult to the public to ask it to look at a painting by B. W. Leader, Peter Graham, Alma-Tadema, or Bouguereau, who, after all, demonstrate real technical ability and a good knowledge of the craft side of their work as well as sincerity, than to show them canvases which have neither art nor evidence of mechanical knowledge. These artists I have mentioned failed because of their limited and often mediocre point of view; but, as long as men entirely unfitted to create vital art are going to paint we would prefer to see in their production evidence that they have gone as far as

honest endeavor will take them. We, at all events, can look at their paintings and keep our self-respect and good temper and feel superior.

A fault which is not confined to the layman but is shared by those who are credited and classed as critics, is judging a painting by the subject. I have heard a lovely painting by Corot dismissed as a bad example only because it did not have certain characteristics in its composition which are present in some of his best known works. Again, I have seen a painting pronounced bad because it dealt with the green of spring rather than with the richer color of autumn which the artist may have principally used; or because a man was put into the landscape instead of the usual cow.

In judging the art value of a painting the subject is of no importance. It is the way the subject is treated which signifies and it will be found that the distinguishing qualities of a master are to be found in some degree in everything he paints. Therefore, we must look for that which the artist infuses into his medium, or, rather, at the way he treats the subject, and not the subject itself. Every one can paint the same subject, but only the master paints it in a way distinguished by the possession of unusual qualities.

## ACQUISITIONS

The Muskegon Art Society presented to the Hackley Gallery the following fine reproductions of antique sculpture:

**Assyrian**

"Royal Lion Hunt in Chariot", original in the British Museum.

**Greek**

Slab from the Northern Frieze of the Parthenon.

Slab from the Eastern Frieze of the Parthenon.

Zeus and Two Fates.

**Italian Renaissance**

A panel from the Frieze of Boys and Girls Singing and Playing on Instruments, from the Cantoria, in the Museum of Santa Maria del Fiori, Florence. By Luca della Robbia.

"Things have been, says the legal mind, and so we are here. The creative mind says we are here because things have yet to be."—H. G. Wells.



# "WHAT'S THE GOOD OF ART?"

By Henry Wysham Lanier

"World's Work", July, 1914

An excellent article by Henry Wysham Lanier, on the value and real meaning of art, appeared in the July issue of "The World's Work." By the kind permission of the editor I am reproducing parts of it:

\* \* \* "Probably four out of five active 'men of affairs' in their hearts look upon art as some remote, queer occupation, rather beneath serious attention from a man capable of doing really useful and well paid work; and their view of the artist is admirably expressed by an exceedingly able man I know, who invariably greets any manifestation of a lack of strict honor, in business or social dealings, with a scornful curl of the lips and the remark, 'the artistic temperament.'

"It must be confessed there is some justice in the attitude of these shrewd men of the world. If art is only for the few initiate, as so many of its enthusiastic votaries would have us believe; if it consists merely in turning out practitioners not subject to ordinary laws of human conduct, whose aim in life is the production of thousands of mediocre statues and pictures, with an occasional outburst of the same sort from some larger man, whose chief excellence is that only a little circle of experts (each disagreeing with all the others) can really appreciate him; if this, and the cheap, noisy patter of 'tonality' and what not constitute art—why, any sensible person with the least philosophical perspective might well declare in disgust that the subject isn't worth half the pother that is stirred up about it.

"But—I speak as a fool"—happily the truth is far different. And since the people who seem to know all about it are invincibly silent on this most interesting question (or still more obscure when they speak), let us see if we can get a few obvious glimpses of the place of art in human life—your life, my life. Perhaps our minds may get a clearer impression through our own eyes, even though the advance be a stumbling through unknown country, than seems possible through the distorting lenses which must be before the orbs of some of the expert critics.

"First of all, then, does art pay? Not the producer, who we are not, but the middleman and the consumer, both of which we are apt to be.

\* \* \* \* \*

"There is little help from the critic-

psychologists, for, in all humanity, these learned gentlemen have for some centuries perpetuated a frightful and fundamental misconception of the relation of art to human life. Singularly enough, the only characteristics of true art upon which these pundits of all times are agreed is that it must be caused by an impulse **having no alloy of a useful motive!** Lest this seem incredible, I will quote a recent searching psychologist—Yrgo Hirn:

"Metaphysicians as well as psychologists, Hegelians as well as Darwinians, all agree in declaring that a work, or performance, which can be proved to serve any utilitarian, non-esthetic object, must not be considered as a genuine work of art. True art has its one end in itself, and rejects every extraneous purpose; that is, the doctrine which, with more or less explicitness, has been stated by Kant, Schiller, Spencer, Hennequin, Grosse, Grant Allen, and others.'

"But do not be misled by any such purblind observations. If from some emotional 'high peak of Darien' you witness 'the long roll of the Pacific', your pleasure cannot be hampered by the statement of a near-sighted companion that there is no ocean there. The truth is that art clothes utility as the features of a beautiful woman clothe the bony skull beneath; it is based upon utility; it grows out of utility; it cannot keep its vital current without utility; it is utility, using that word in its widest meaning. Indeed, utility, the perfect fitting of an object to an end, is art—in its fundamental sense.

"These learned gentlemen may be right in a limited, technical, psychological sense; but, pray, if making a chair, with the idea of having something just right to sit on, is utilitarian, is it not also utilitarian in a different way to paint a sunset in order to satisfy one's sense of beauty? A cathedral may call forth a higher order of feeling than a locomotive, yet the latter is distinctly capable of being made a thing of beauty. One of the ablest of our younger artists remarked not long ago that he wished to prove this very point by drawing some of the modern types of railroad engines, which, he declared, were distinct artistic creations. The artist craftsman has both the joy of adapting his work perfectly to its destined use and then, perhaps, of giving it whatever he wishes of proportion, balance, and decoration that may not be directly necessitated by its constructional needs, but probably grow out of these and at least never belie them.



"Let us try a great artist for our elusive definition.

"M. Rodin, one of the largest figures of our day, has declared that 'there are as many kinds of art as there are kinds of feeling.' It is a noble saying, and true in the fundamental essential of recognizing the art instinct and expression **as a part of warm life**. We are on a broad high-road with this flash of genius to light the way. For, go back as far as you like into history or prehistoric geological eras, you will always find among the dominant necessities of human nature that of expressing emotion to one's fellows. Joy or pain, a curious or beautiful fact of the world about—when these sensations become keen enough, they must be passed on to others somehow. Why, no one knows. The fact itself can be proved from every individual's experience.

\* \* \* \* \*

"A sixteenth century artist was apt to be at once a poet, a painter, a sculptor, an engineer, a decorator. Nothing by which he could express his surging ideas was beneath his enthusiastic attention. Art could not help being vital under such conditions. And alive you will find it through all the stormy course of history, every nation having its vast swings from barbarism to civilization, to over-refinement, luxury, and decay. Right down through those wonderful and maligned Dark Ages, which produced some of the most precious treasures of the world's heritage, art 'cried aloud in the streets' and was heard to some extent by all; though then, as always, it was the great noble who took the choicest for his own glory.

"And today? Well, it seems as if Antaeus Art did not get his feet upon Mother Earth enough to keep the breath in his body. The machine does everything useful; the artist has become responsible for mere superfluities. He is not a cabinet maker, nor a mechanic, forsooth, but an esoteric worshipper, with rites not for vulgar eyes. And the natural result is not only the wide breach between art and the rest of human effort (with which we started), but a lessening of meaning and strength and vitality in the vast body of artistic work.

"As a sculptor friend loves to say: 'I like to think of Michelangelo as a **workman**, doing his daily job, and doing it thundering well.'

"It may be that we shall succeed some day in transmitting personality and feeling through our machines—though my artist friends hoot at the idea. Meanwhile it is

well to recognize the truth; there is art, past, present, and future, all about you. Its laws have been catalogued by many acute critics from thousands of examples which the ages have pronounced enduring, and you may spend a life time studying the results of their analysis. But the final test is the power and skill with which some human like ourselves, but with tenser nerves, has expressed some quivering human feeling—not for the experts alone, but for every honest and simple mind that is willing to look long enough to find the secret.

"It has been well said that the act of appreciating a work of art involves a creation similar to that in the artist who caused it; this is what gives such pleasures their keen edge: for in this mental creation man rises above his bodily limitations and becomes 'as the gods.' And we can all be creators in this sense. Though it is easy to misapply Tolstoi's ringing declaration that the greatest art is universal, the basic fact is happily beyond question. There is no caste in art appreciation: these joys, these quivers of pleasure, are for every open-eyed human creature who will reverently look and study. People will differ in this as in every other quality; but the great democracy of art cannot be questioned by any one who considers these questions of its origin in the depths of universal human nature.

"And as for paying—what does one take from life except a certain number of gratified emotions? It is for that we slave; and yet, granted food and shelter, most of what is obtainable beyond is ours for the mere gazing at the handiwork of some fellow-man who has left for us the story of his own feeling, immortal, inspiring, satisfying.

"You might almost as well ask if it paid to learn the language of those among whom you live. For art, with its sister tongues of poetry and music, is the language in which the great thinkers have told their sense of the beauty and splendor and mystery of life. You will find much done in its name which has neither beauty nor significance—just as thousands use language, to one who really has something to say. But that is merely the old story of the infinite diversity of human personality and the necessary 'averageness' of the average man.

"You may find your own temperament gets more pleasure out of beautiful furniture or a flower garden or laces or women's hats than from paintings or sculpture; in that



case, having given it a fair chance by seeing the best, rest assured that you are getting what you need from art by gratifying this instinct in whatever way seems effective. There is no human being without some ideal of beauty, some sense of life's wonder; and the more one feeds this craving on what is sincere, real, significant, the wider will grow ones' art appreciation.

"Indeed, it is not idle enthusiasm, but sober cold fact, to say that not only will the eager discoverer of these pictured emotions from men of the long ago get a fresh sense of the history of the race, a fuller comprehension of human character and struggle and advance; but you will discover, perhaps to your great surprise, that your daily work assumes a new look. I don't care whether you are a doctor, a lawyer, a merchant, a preacher, a teacher, a politician, a manufacturer—just try it and see if you don't get a clearer vision of many perplexing problems. \* \* \*

"The only explanation of this seems to be that there is an art of life and work which is based upon those same art characteristics of order, rhythm, balance, and symmetry—so that the study of, and emotional response to, these admirable qualities in a Grecian temple or a Gothic cathedral inevitably lead the awakened enthusiasm to apply them in the practical exigencies of daily work.

"Man that is born of woman is, thank Heaven, ever under the necessity of attempting to imitate what his brain and heart see to admire in the world about him. Instinctively he turns toward the true, toward the beautiful, as a flower turns toward the sun; and even as the plant grows under the soft spell of sunlight, so does a man's esthetic nature take to its secret nourishment those subtle spiritual foods which it finds in the visions of other men."

\* \* \* \* \*

Not so much to talk about it" (art) "as to feel the bigness of it is our business. And it would be a wonderfully salutary thing for our young Americans to be made to feel that."

"There is nothing they understand so well as bigness, but unfortunately they have the eccentric idea that it is big to have money enough to buy pictures, but small to have genius enough to make them. It would be for the good of America's future if these youngsters could be brought to see that nothing merely human has come into the world bigger than Rembrandt's pictures or Shakespeare's plays." —Stockton Axson.

## HACKLEY PUBLIC LIBRARY

### Art Department

The Art Department of the Hackley Public Library, containing approximately 5,000 volumes, has been enriched by the following additions:

- American Art Annual. Florence N. Levy, editor. Vol. X. 1913.
- Appleton's Art Journal. 6 vols. c. 1875-1880.
- Luxembourg Museum and Its Treasures, by Charles Louis Borgmeyer.
- Anthony Van Dyck, by Lionel Cust. 1905.
- Hackley Art Gallery, Muskegon, Michigan. Catalogue of the inaugural exhibition, June twenty-first to July fifth, 1912.
- Ideal Collection of the World's Great Art. Edited by John La Farge, William Rankin, Sir Martin Conway. c. 1909.
- One Thousand and One Initial Letters. Designed and illuminated, by Owen Jones. 1864.
- Modern Decorative Art. Published by Paul Wenzel. Vol. VI.
- Catalogue of the Loan Exhibition of important works of George Inness, Alexander Wyant, Ralph Blakelock, held at the Chicago galleries of Moulton and Ricketts, March tenth to March twenty-second, MCMXIII, with an appreciation of the life and works of these masters, by James William Pattison, Elliott Daingerfield, George W. Stevens, Harriet Monroe.
- National Gallery of Art. Catalogue of a selection of art objects from the Freer collection exhibited in the new building of the National Museum, April 15 to June 15, 1912.
- National Galleries of History and Art, by Franklin Webster Smith. 1900.
- Cent chefs-d'oeuvre: the choice of the French private galleries, edited by Albert Wolff.
- World's Columbian Exposition. Art and handicraft in the Woman's Building of the World's Columbian Exposition, Chicago, 1893. Edited by Maud Howe Elliott. 1893.
- Art Museums and Schools. Four lectures delivered at the Metropolitan Museum of Art. 1913.
- Sketching Grounds, edited by Charles Holme. 1909.
- An English Cathedral Journey, by Kate F. Kimball. 1913.
- Homes of Character, by John Henry Newman. 1913.
- Classified Synopsis of the Principal Paintings of the Dutch and Flemish Schools, Their Scholars, Imitators, and Analogists, including an account of some of the early German masters, connected with those of Flanders and Holland, by George Stanley. 1855.
- Dancing and Dancers of Today: the modern revival of dancing as an art, by Caroline and Charles H. Caffin. 1912.
- Folk Festivals: their growth and how to give them, by Mary Master Needham. 1912.
- Artists Past and Present: random studies, by Elisabeth Luther Cary. 1909.
- Sir William Beechey, R. A., by W. Roberts. 1907.
- Constable, by M. Sturge Henderson. 1905.
- North American Indian; being a series of volumes picturing and describing the Indians of the United States, the Dominion of Canada, and Alaska, by Edward S. Curtis. Vol. IX.
- Mexican Painting and Painters; a brief sketch of the development of the Spanish School of Painting in Mexico, by Robert H. Lamborn. 1891.



- Artists of America: a series of biographical sketches of American artists, by C. Edwards Lester. 1846.
- Painters' Oils, Colours, and Varnishes, edited by Paul N. Hasluck. 1912.
- Old Furniture Book, by N. Hudson Moore. 1903.
- Art in Great Britain and Ireland, by Sir Walter Armstrong. 1910.
- The Elder Rare Coin Book, compiled by Thomas L. Elder. c. 1913.
- Paintings of the Louvre: Italian and Spanish, by Dr. Arthur Mahler. 1905.
- Art in Egypt, by G. Maspero. 1912.
- Mornings with Masters of Art, by H. H. Powers. 1912.
- Letters of a Post-Impressionist; being the familiar correspondence of Vincent Van Gogh. 1913.
- With Whistler in Venice, by Otto H. Bacher. 1913.
- Academy Architecture and Architectural Review. 2 vols. 1912, 1913.
- Architectural Year Book. Vol. I, No. 1. c. 1912.
- Deutsche Kunst und Dekoration. Banden 30-33. 1912-1914.
- Famous Paintings; selected from the world's great galleries and reproduced in colour. With an introduction by G. K. Chesterton and descriptive notes. 1912.
- Our Babies, by P. C. Helleu.
- Posters, by Charles Matlack. 1913.
- Le Cuir, compositions décoratives. Cent soixante-douze modèles en couleurs, by Jehan Raymond.
- Les Cartons de la manufacture nationale de Sèvres, époque moderne; et précédés d'une introduction de Georges Lechevallier-Chevignard, by Alex. Sandier.
- Art Treasures of Washington; an account of the Corcoran Gallery of Art and of the National Gallery and Museum, with descriptions and criticisms of their contents, by Helen W. Henderson. 1912.
- British Pictures and Their Painters, by E. V. Lucas. 1913.
- The "Country Life" Book of Cottages costing from 150 to 600 pounds, by Lawrence Weaver. 1913.
- A. L. A. Portrait Index: index to portraits contained in printed books and periodicals, edited by William Coolidge Lane and Nina E. Browne. 1906.
- National Art Gallery of Canada: Ottawa. Catalogue of paintings, drawings, etchings and sculpture. 1913.
- Japanese Colour-Prints and Their Designers, by Frederick William Gookin. 1913.
- Fifty-eight paintings of Homer D. Martin, described by Dana H. Carroll. 1913.
- Thomas Crawford and Art in America, by Samuel Osgood.
- Chippewa Music, by Francis Densmore. 2 vols.
- Woman in French Art. Ideals of life in France; or, how the painters portray woman in French art. With essays on art in France by George William Sheldon. 25 parts. c. 1890.
- An Art Museum, its concept and conduct, by Raymond Wyer.
- Twelve Great Paintings, by Henry Turner Bailey. c. 1913.
- Mural Painting in America, by Edwin Howland Blashfield. 1913.
- Art and Common Sense, by Royal Cortissoz. 1913.
- Romance of the American Theatre, by Mary Caroline Crawford. 1913.
- House in Good Taste, by Elsie De Wolfe. 1913.
- Art in Spain and Portugal, by Marcel Dieulafoy. 1913.
- Theory and Practice of Teaching Art, by Arthur Wesley Dow. 1912.
- Handbook of Modern French Sculpture, by D. Cady Eaton. 1913.
- Hand-Forging and Wrought-Iron Ornamental Work, by Thomas F. Googerty. c. 1911.
- Home Furnishing, by George Leland Hunter. 1913.
- How to Know Period Styles in Furniture, by W. L. Limerly. 1913.
- Leather Work, by Adelaide Mickel. c. 1913.
- Sanity of Art, by Bernard Shaw. 1908.
- Staffordshire Pottery and its History, by Josias C. Wedgwood. 1913.
- The Artist at the Piano, by George Woodhouse.
- Francisco Goya; a study of the work and personality of the eighteenth century Spanish painter and satirist, by Hugh Stokes. 1914.
- Josef Israels, by J. Ernest Phythian. 1912.

## PRIZE POSTER CONTEST

The Massachusetts Woman Suffrage Association offers a prize of two hundred dollars for the best poster appropriate to Woman Suffrage. The competition is open to residents of the United States, and to American artists and students abroad. Copies of the conditions for the competition may be obtained on application, by enclosing stamped and addressed envelope. These conditions governing the contest which closes Thursday, October 15th, 1914, are fully stated and no further explanations can be given.

All designs should be addressed to the  
PRIZE POSTER CONTEST COMMITTEE,  
Massachusetts Woman Suffrage Association,  
585 Boylston Street,  
Boston, Massachusetts,

and should be mailed in time to reach the Committee not later than October 15th. It will not be possible to consider designs reaching Headquarters after this date.

"Neither Cubism, Futurism, nor any other 'ism' troubles the really great painter; it is the little fellow who fumes and swears.

"The poise of the great man is not at all disturbed by the eccentric and the bizarre; on the contrary he looks with a curious eye to see if something of value may not be found.

"Whistler would not have painted Cubist pictures, but having known the man, I can say that nothing there may be of good in Cubism would have gotten by the penetrating vision of that great painter.

"It is characteristic of the little man to ridicule or resent everything he does not understand; it is characteristic of the great man to be silent in the presence of what he does not understand."

—Arthur J. Eddy



## THE MICHIGAN STATE FEDERATION OF ARTS

Organized October 23-24, 1912

President—Mrs. James H. Campbell, Grand Rapids.

Vice President—Miss Winifred Smith, Saginaw.

Secretary—Miss Helen E. Moseley, Grand Rapids.

Treasurer—Mrs. W. A. Foote, Jackson.

Director of Exhibits—Mr. Raymond Wyer, Muskegon.

Custodian—Mrs. A. J. Mills, Kalamazoo.

### Second Annual Exhibition

The second annual exhibition of paintings, sent out by the Michigan State Federation of Art, now on exhibition at the Hackley Gallery, is comprehensive in its representation of American art. There are no very large canvases, but most of them are typical examples and of fine quality. The painting which especially stands out for its strength is "The North Country" by George Wesley Bellows. The great grass-covered rocks jutting out into the sea, nearly filling the canvas, are simply and broadly treated. The threatening clouds are in harmony with the almost barren, slate colored, forbiddingness of the rocks. It is a painting which suggests vastness in the spirit. It is not a selected scene. Whatever Bellows paints, however important or unimportant the subject, is part of a big whole; his is the conception of a vast world and his conception is regulated by today, for Bellows is a modernist. He and his art belong to today.

In Gardner Symons' "Rock-Ribbed Hills in Winter", we see another painting, simple and virile, most candid in its representation, yet healthily refined. In Ballard Williams' Canyon picture there is a grasp of the vastness of Nature, yet not so convincing as "The Fragment of the Yellow Wall", by De Witt Parshall.

Frieseke and Miller both have important canvases, the former a most delightfully artistic work of a woman seated in a garden, the predominating color scheme being blue and green. Emil Carlsen is represented by a charming little work, a moss-covered leafless tree in the wood. It is a beautiful painting, subtle, strong and refined, and for pure artistic treatment this little canvas holds its own with all of the best canvases in the exhibition.

Some of the other important paintings are by Hawthorne, a bright canvas full of sun-

shine by Mathias Alten, Birge Harrison, Henri, a little Davies symbolic and full of beautiful color and suggestion, a Chauncey Ryder, a Walter Shirlaw, and a sparkling Ramsdell.

### Annual Meeting

Upon invitation of the Saginaw Art Club and the Saginaw Board of Trade, the Michigan State Federation of Arts will hold its second annual meeting at Saginaw, October 8, 9 and 10 (these dates subject to slight change).

Reports from the Federated Societies which have paid the annual dues of \$5.00 will be given by their delegate. The President, Mrs. James H. Campbell, will report on the Fifth Annual Conference of the American Federation of Arts, held in Chicago in May.

The most important work of the Federation will be to take action upon a submitted bill to establish a Michigan Art Commission. The Director of the State Exhibits, Mr. Raymond Wyer, is planning for a fine exhibition for the coming year; the initial opening will be at Saginaw. Mr. Wyer will discuss the exhibition of last year.

Mr. Charles Moore of Detroit, member of the National Arts Commission, will present the fine paper given by him at the American Federation of Arts convention in Chicago, entitled "The Selection of Artists to Execute Public Works."

Miss Winnifred Smith of Saginaw, who is now in Europe, has arranged for a lecture by Mr. Rossiter Howard of the Boston University Bureau of Travel on "Pleasure in Pictures: Its Rise: Its Use: Its Culture." Mr. Howard is a forceful, brilliant speaker and writer. He has been in Europe for the last eight years. He will spend two weeks in Michigan.

An evening reception will precede the lecture of Mr. Rossiter Howard.

At the luncheon to be given by the Board of Trade, in the interests of the Civic Art Commission, Mrs. Cyrus E. Perkins, President of the Grand Rapids Art Association, will speak on "How an Art Movement Was Inaugurated in Our City."

Mr. Raymond Wyer will open a discussion on "Bill Boards: Must They Be?"

During the business session an "Open Forum" will be held in which all persons interested in the Arts will be urged to take part.

The annual dues to be paid in October entitles an organization to the privileges of



the Federation and the exhibition sent out by the State. The expenses attending the latter are divided among the affiliated societies. None of the officers receive compensation and the Director of Exhibits, Mr. Raymond Wyer, has assumed the care and responsibility by reason of his keen interest in the art movement.

The Federation must loyally aid, by promptness in financial matters and by understanding the business methods involved in so serious an undertaking as sending a valuable collection of pictures over the state.

MRS. JAMES H. CAMPBELL,  
President, Michigan State Federation of Arts.

HELEN E. MOSELEY,  
Secretary, Michigan State Federation of Arts.

## THE HACKLEY ART GALLERY

### Director's Report

For the Year Ending June 30, 1914

To the Board of Education, Trustees of the Hackley Public Library and Art Gallery:

Gentlemen:—The permanent collection of the Hackley Art Gallery has been considerably strengthened this last year in the addition of several important paintings. The English section has acquired the following examples: "The Marble Worker" by Glyn Philpot, a painting which won the first prize of \$1,500 and the gold medal last year at the International Exhibition at the Carnegie Institute, Pittsburgh; a painting, "A June Day", by Arnesby Brown; as well as a canvas by G. W. Lambert; two water colors by Charles John Collings; another by Nathaniel H. J. Baird; also an etching presented by Allan Barr and accepted by the Board of Education.

Among the earlier masters we have secured a portrait, "Munroe Furgeson", by Sir William Beechey; "Sand Pits at Hampstead", by John Constable, and a classical landscape by Richard Wilson.

To the Dutch section has been added a painting, "Beach at Noordwyk", by J. H. Weissenbruch; "The Sower", after Millet, etched by Matthys Maris; "The Prince", an etching by Marius A. J. Bauer; and to our French collection a painting, "Nocturne in Bruges", by Henri Le Sidaner. Two American artists have been added; namely, James McNeill Whistler, "A Study in Rose and Brown", and Joseph Pennell, ten lithographs, a part of his Panama Canal series.

The following reproductions of antique

sculpture have been presented to the Gallery by the Muskegon Art Society: A slab from the northern frieze of the Parthenon; a slab from the eastern frieze of the Parthenon; a plaque, "Boys Playing on Trumpets", by Luca Della Robbia; an Assyrian plaque, "Royal Lion Hunt in Chariot", and a Greek panel, "Zeus and Two Fates."

A collection of English china dating from 1735 to 1850, comprising six cups and saucers, ten plates, and one teapot, was presented by Mrs. James Watson of Chicago.

### Publications

"Aesthetics", the bulletin of the Hackley Gallery, has been published quarterly calling the attention of the public of Muskegon and the country generally to our acquisitions, as well as serving as the permanent and only record of the activities of this institution. Articles of an educational character have also been included.

### The Muskegon Art Society

The Muskegon Art Society, which was formed two years ago to work in conjunction with the Hackley Gallery, has done much to justify its existence.

Among its activities, it has marked the beginning of each new exhibition by giving a reception. In March of this year the society brought to the museum, at its own expense, a collection of medals and plaques, as well as one of posters. The public took great interest in these exhibitions and large numbers of people visited the gallery. On April 13 the Art Society paid the fee and expenses incidental to bringing Prof. G. B. Zug of Dartmouth College to speak here. This lecture was free to the public and the auditorium was crowded. The society also voted at its last annual meeting that a sum of money be expended for the purchase of sculpture for the gallery. This has taken the form of casts and plaques which will be of great educational value. A list has been given earlier in this report.

### Educational

#### Exhibitions

The following exhibitions have been given during the year:

Summer exhibition 1913, Painters of the Far West.

October, Modern Spanish paintings.

November, exhibition of the paintings of the late Charles Walter Stetson.

December, Original pen and ink sketches by Orson Lowell, cartoonist.

January, 1914, water colors by Charles John Collings.

February, exhibition of American paintings and bronzes collected by the American Federation of Art.

March, exhibition of plaques and medals by American sculptors, and of German posters.

April, exhibition by Harry Muir Kurtzworth.

May, exhibition of paintings by Constable and Turner.

June, exhibition of American paintings collected by the Michigan State Federation of Art.

#### *Lectures*

The director this year has delivered his usual weekly illustrated talks covering the following subjects:

The Art of the Reindeer Hunters.  
The Polished Stone and Bronze Periods.  
Early Egyptian Art.  
The Art of Chaldea and Persia.  
Origin of Greek Art.  
Triumph of Greek Art.  
Hellenistic Period.  
Art of the Roman Empire.  
Early Christian Art.  
Gothic Art.  
Renaissance of Siena and Florence.  
The Venetian School.  
Leonardo da Vinci and Raphael.  
Michael Angelo.  
Correggio.  
Medals and Plaques.  
Posters.  
James McNeill Whistler.  
Henri LeSidaner.  
John Constable.  
Lithography.  
The Art of Meunier and Rodin.  
Contemporary Spanish Art.

These talks are given on Tuesday nights when the gallery is open to the public and the lectures are, therefore, available to all.

May 11 the director gave an illustrated lecture on "The Permanent Collection of the Hackley Gallery."

December 4 the late W. M. R. French of the Chicago Art Institute gave a lecture on "Analogies between Art and Literature," before a crowded house.

#### *The School Children and Public*

There has been a most notable advance in the interest of the public generally, but perhaps the greatest achievement of the past year has been the increased interest on the part of the children. The individual attend-

ance of the young people has been steadily on the increase. In my last year's report I stated that "the interest of the children is especially encouraging; many come to the gallery regularly and seriously study the paintings and statuary in a way often to cause surprise and comment on the part of out-of-town visitors to the museum." If the interest was encouraging last year, it is doubly so this year. The children not only come themselves but are often instrumental in bringing their parents who have never been inside the gallery. They are, with a gradually increasing number of the older people, keenly interested in each new exhibiton, which fact demonstrates that the wider appeal we can make through the high quality and variety of our exhibitions, the larger will be the attendance and the public interest generally.

The number of children in the classes which come to the gallery every week with their teachers to receive instruction has also increased. In this report I am incorporating letters from some of the principals of the schools who have done much to assist in the work of the museum. Their letters speak more forcibly of the significance and possibility of this institution than anything I could say, as well as emphasizing the purpose of the teaching, which is to develop a full comprehension of our age and an appreciation of the best in every department of life.

#### *Estimates for the Coming Year*

Last October I made an approximate estimate of the expense for last year relative to the following items: Travelling expenses; exhibits and lectures; including cost of Spanish exhibition then in the gallery; printing and stationery; the gallery bulletin; picture framing; half-tone cuts and photographs; and postcards.

My estimate was \$2,095. The actual running expense for the past year for these items amounts to \$1,545. Adding to this the following items: fuel, \$500; light, \$444.75; power, \$229.72; repairs, \$345.94; insurance, \$731.13; night watchman service, \$38.39; janitors' salaries, \$774; expense, \$55.11; office and building supplies, \$55.88; salaries, \$2,821.79; the total expense amounted to \$8,792.30.

In making an estimate for the coming year, I should deduct from this sum \$830 from the frame account, eliminate the postcard account, viz.: \$75, also \$150 from the half-tone and photograph account, amount-



ing to a total of \$1,055, leaving a balance of \$7,737.

An itemized account for 1914-15 for running the Hackley Gallery on the present lines would be as follows:

Fuel .....	\$ 500.00
Light .....	444.75
Power .....	229.72
Repairs .....	345.94
Insurance .....	731.13
Night watchman services.....	140.00
Janitors' salaries.....	774.00
Expense .....	55.11
Office and building supplies.....	50.88
Travelling Expenses .....	44.40
Exhibits and lectures.....	1,344.56
Printing and stationery.....	31.40
Salaries .....	2,881.00
Half-tones and photographs.....	50.00
Bulletin .....	150.00
Picture frames, repairs, etc.....	100.00
Total .....	\$7,972.89

The only item which could be reduced to make any appreciable difference would be the exhibition account. This, of course, would result in inferior and fewer exhibitions, and, as libraries and schools throughout the country, even in the smallest towns, realize the value of these collections, and are holding and striving to hold them, I trust that Muskegon, which is fortunate to have an institution for this purpose, will continue to hold these exhibitions, which are really its principal source of life.

#### In Conclusion

In conclusion, I should like to add that in this work with the children, which is being accomplished throughout America, lies the great hope of the future, and it is my sincere wish, that, if for no other than this reason, nothing will be done, either in my time or after, which may interfere with the legitimate activities of this integral part of a country-wide movement, or cripple or render powerless this institution by depriving it of those competent means and channels through which it reaches the public, losing them the full benefit of that advantage which Muskegon, alone, of the smaller cities, possesses.

From what I have heard of the late Mr. Hackley, I believe that he would be satisfied with nothing less than a policy which would secure for an institution, which he had made possible, the maximum of that usefulness relevant to its purpose in the community.

Respectfully submitted,

RAYMOND WYER, Director.

"Modern art cannot hope to surpass in perfection of detail and finish, united with as much breadth as the treatment can possibly allow, such works as those of Van Eyck, Raphael, Titian, and Holbein. Finely and minutely as they have finished their paintings, they yet in some marvelous way gain an effect of broad treatment, and with all their detail reveal the essence of the subject. There is no use in trying to rival this. It has been done once for all in such a magnificent manner that the world still wonders and admires. It was original and great work, but if any one were to try to paint like that now, it would be to ignore the compensations the modern painter has in the advance in knowledge that art has made, and to produce at the best only copies of the ideas and the styles of the past, which would be devoid of individuality, and from an artistic standpoint vain and useless."—E. B. Greenshields, "Landscape Paintings and Modern Dutch Artists."

"It is possible for the mind to become so absorbed in the analysis of technique as actually to lose in power of appreciation. One finds cases where a student has worked ten years in mastering the technique of an art, and at the end of the time has really less power to appreciate spontaneously the art than when he began to study. This need not happen and ought not to happen, but the fact that it does occur shows how far the mastery and exhibition of technical skill is from the true aim of art. No, art is not for technique's sake, any more than it is for adornment's sake or preaching's sake. These three misconceptions stand in the way of our right use of art to-day, and we must overcome them to make our contribution as a people and to give art the place it should occupy in our culture. Art is serious business; beauty is the most useful thing we know; the ideal is no less real than the coarsest material end. *Art is for life's sake.*"

Edward Howard Griggs  
in the Philosophy of Art.

"Our judgment must be critical; our temperament must be appreciative. To cultivate the first to the exclusion of the second is to become a confirmed pessimist. To indulge the second to the exclusion of the first is to become a complacent and fatuous optimist. The wise man is he who sets himself to cultivate both faculties—the heart that always loves, the mind that is never deceived."

—Bliss Carman.





# AESTHETICS

THE HACKLEY ART GALLERY  
MUSKEGON, MICHIGAN

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# An Art Museum Its Concept and Conduct

This book contains a list and criticisms of the paintings, with reproductions of many of the important canvases, in the Hackley Gallery, showing what has been accomplished by a small city in bringing together a collection of significant art at, relatively speaking, a small cost.

An article also deals with the practical value of an art museum, describing the policy and method of instruction pursued.

By RAYMOND WYER, Director  
The Hackley Gallery of Fine Arts

*Net, \$1.50*

Address, Secretary Hackley Gallery, Muskegon, Michigan

## *The Hackley Art Gallery*

Open from 9:00 a. m. to 5:00 p. m.

Sundays, 2:30 to 5:00 p. m.

From October 1 to April 1, on Tuesdays, Fridays and Sundays the Gallery closes at 5:00 and opens again from 7:00 to 9:00 in the evening.

Admission free on all days except Tuesdays and Fridays, when a charge of 25 cents is made between the hours of 9:00 and 5:00.



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